

Imperium Art



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INTRODUCTION

“What I do wish to affirm is that the whole of modern literature is corrupted by what I call Secularism, that it is simply unaware of, simply cannot understand the meaning of, the primacy of the supernatural over the natural life: of something which I assume to be our primary concern.”¹

In any consideration to the concept of Imperium Art, T.S. Eliot’s collection of essays is an essential seminal primer in articulating a bridge between severed connections established by Humanism and concluding with postmodernism. Our contemporary civilization has lost its ability to produce meaningful expressions of the human condition as it has been sucked into a void where countless reincarnations of materialism and secularism flounder in apathy and egoism. Eliot carefully bridges the ancient world with the modern era and provides a tool to help us reconnect with our historic cultural continuity. In his book, *Essays Ancient and Modern*, Eliot discusses a wide range of topics from the role of religion in a secular society, to the need in preserving the ongoing tradition of the classics in modern education. According to Eliot, the appreciation of a work of art based solely on the aesthetics is not enough. In transposing this concept to Imperium Art, one must fully embrace the idea of the underlying meaning through an unconditional acceptance of morality, religion, and identity within a distinctly European bio-spirit.

The end of postmodernism signifies the bankruptcy of materialism and the epitome of self-gratification. The wellspring has dried up and there is nowhere to take the audience. Through endless sequels, modern movies repetitively regurgitate the same themes to the point of exhaustion. In a futile attempt to revive Lazarus, so-called “woke themes” are inserted to elevate whichever victim class suits

1 T.S. Eliot, *Essays Ancient and Modern*, “Religion and Literature”, 1936

the specific narrative. The goal is to subvert expectation yet achieves nothing more than a subversion of intelligence.

Literary works of fiction do not fare much better. Both contemporary writers and readers seem to have become obsessed with the idea of world building, which was once a plot device limited to the realm of the fantasy fiction genre. Although world building brilliantly works for a particular genre, it can often distort the appeal of many other works of fiction. In the more extreme instances, the emphasis shifts from character development and story arc to creating intricate models of mundane detail that only serve to develop fantastic worlds. As a result, these worlds become hostages of the intricacies they create and leave nothing to the imagination.

J.R.R. Tolkien is considered the founder of this style of world building and has created worlds within worlds in his epics *The Lord of the Rings*, *The Hobbit* and *The Silmarillion*. But Tolkien never strayed away from traditional storytelling and character development. The world Tolkien depicted in painstaking detail was intended as an ancillary experience to help the reader immerse themselves into the underlying culture of a world wholly unfamiliar to the audience. Tolkien's moral message was not distracted by its surroundings.

Over time the fantasy fiction genre has become oversaturated by the same derivative tropes Tolkien spent years inventing. Fantastic scenes are essentially bizarre mirror images of one another where soulless characters become interchangeable robots between these empty worlds. The plot lines are so flat that one can easily jump over to the next theme as one would skip from one puddle of mediocrity to the next. This is apparent in the way in which the audience interprets and receives these messages from a world building piece of fiction. Instead of caring about the actual story, character development and moral lesson, the audience place themselves into the story by becoming a part of the story. They care more about becoming wizards in Harry Potter's world than actually relating Harry Potter's character journey with their own reality. Anti-European elements often take advantage of this distortion to inject

degenerate messages that denigrate and attempt to delegitimize the European people.

In contrast, traditional folk tales, fables and works of fiction contain themselves to one story and do not inject complex universes where trade negotiations are described in excruciating detail or explain the horticulture of some obscure desert flower. There are no detailed explanations of how the dragon evolved, or what language it speaks. The dragon simply appears and becomes a part of the protagonist's standalone adventure. While the surrounding world influences Dostoyevsky's main protagonist in his masterpiece, *Crime and Punishment*, the focus remains with the character's personal relationship to his surroundings as opposed to the surrounding's relationship to the character. The reader focuses on the story and not the world in which the story takes place, because that world is merely a backdrop. The timelessness comes from the crucial element that these stories could happen anywhere with anyone. In these instances, it is typically more difficult for anti-European elements to inject manipulation as the story must speak for itself and is thus more obvious to the educated reader.

In the aftermath of postmodernism, contemporary poetry devolved into mindless drivel formulated in the common conversation of free verse poetry. Adjectives and rhymes are now used without proper context, and the cadence is about as harmonic as a cat whining in a darkly lit filthy alley. Only a handful of artists like T.E. Hulme and Ezra Pound were able to present artistic aesthetic value using various types of free verse poetry. E. E. Cummings masterfully used punctuation, hyphenation and even parenthesis in his poetry. Despite their disconnection from traditional form and structure, these Imagists represented a desire to reconnect with their ancient European tradition in the content of their work.

Outside formal poetic structure, traditional poetry was an etched representation of the oral tradition. Throughout European history, the poetic method was a means to convey works of artistic genius. Some reflected speeches that spoke of practical matters of everyday

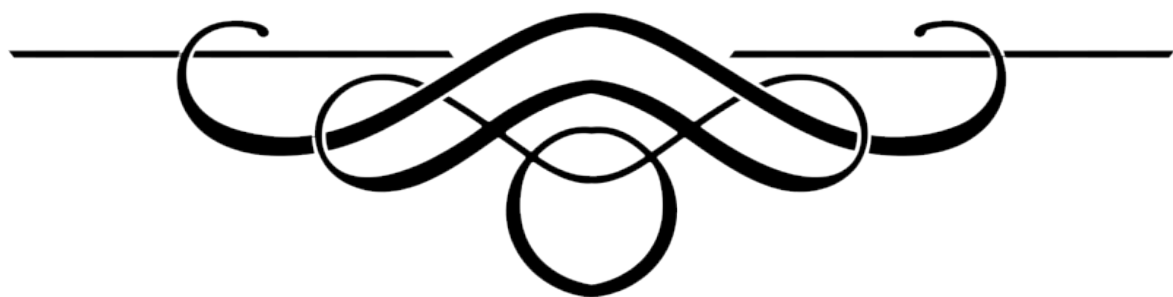
life like the ancient Spartan poet Alcman, while others represented a call to action like the works of Alcman's contemporary and compatriot, Tyraetus. Some poems shared epic stories such as Homer's Iliad, while others inspired great works of classical music like Goethe's *Nähe des Geliebten*.

Contemporary poetry illustrates how these modernist literary experiments created unintended consequences leading to mediocrity and superficiality. It opened the flood gates and allowed the profane to invade the realm of the profound. Without form and structure poetry becomes an amorphous mass of words that speaks to no one other than the poet's ego. This is illustrated in unnecessary obscure complexities that reveal nothing exemplified by poets like Anne Carson, or through common verbal memes with random adjectives like the Twitter poetry of Brian Bilston. Neither of which is meant to serve a higher moral purpose other than to subvert through anti-European gibberish. Above all, contemporary poems lack a meaningful layered nuanced message. When a contemporary poem moralizes, it reveals a shallow understanding of the underlying morality it is trying to capture.

The fundamental elements of Imperium Art seek to break the feedback loop imposed by cosmopolitan intellectual movements and globalist socio-economic elite interests. Through the re-appropriation of our heritage, we find unity among our people through our uniquely diverse European experience. Imperium Art strives to reignite vitality in our respective occidental literary traditions.



*The Elements of
Imperium Art*



1. REPOSITIONING THE SOUL OF THE EUROPEAN MAN IN IMPERIUM ART

Imperium Art contends that the advent of Humanism laid the foundations of a series of fundamental logical fallacies based on the supremacy of man and nature over the metaphysical experience. This transition toward soulless art was gradual and often unintentional, but ultimately unavoidable. Each consequent generation of artists, philosophers and cultural critics slowly chipped away at various aspects of our ancient understanding of this historic continuity. Each transgression attempted to invalidate the past by inserting concepts based on the initial assumption that man is the penultimate source of inspiration and power. This trajectory ultimately culminated in later theories represented by the psychoanalysis of Freud, the anthropology of Boas, the Critical Theory of the Cultural Marxists, the deconstructionism of Derrida, and the structural anthropology of Levi-Strauss.

Marcus Aurelius represents the last of the great stoic thinkers of Antiquity. Aurelius clearly understands art as a reflection of the divine:

*“Love the art - poor as it may be - which thou hast learned, and be content with it; and pass through the rest of life like one who has entrusted to the gods, with his whole soul, all that he has - making thyself neither the tyrant nor the slave of any man. . . ”*²

2 The university of literature ... a cyclopædia of universal literature, presenting in alphabetical arrangement the biography, together with critical reviews and extracts, of eminent writers of all lands and all ages. (W H De Puy, J.S. Barcus, New York, 1896)

Postmodernism represents an epilogue to an age-old old epic struggle that has been attempting to break free of metaphysical and organic representations of the human soul in its relation to nature. Now, we find ourselves in desolate isolation without guideposts, using obscure references such as post-postmodernism or trans-postmodernism where art recycles itself into complete desolation. Imperium Art seeks a method to place the soul of the European man back into the artistic creation, and consequently break free from this perpetual maze of nihilism.

The different stages of Walter Benjamin's concept of "aura" illustrate this transition toward a soulless artistic framework. According to Rochlitz³, Benjamin's theory can be broken down into three essential periods. In the first period Benjamin references the traditional Christian theme of an "aesthetics of the sublime" where "aesthetic validity is indistinguishable from the revelation of the theological truth communicated 'to God' by the artist."⁴ In his second phase, Benjamin develops a Marxist argument emphasizing aesthetic validity as "subordinated to political truth, which is communicated to receivers concerned with revolution."⁵ In his final stage, Benjamin expresses a nihilistic tone as "viewed through the imperative of the modern work of art, a message in a bottle thrown into the sea that is addressed neither to God nor to receivers."⁶

Imperium Art openly repudiates tropes of materialism, secularism and nihilism by realigning the aesthetic validity to what Rochlitz calls the "aesthetics of the sublime. "Thus, reconnecting the soul of man and the work of art with the metaphysical essence it embodies.

Nevertheless, it remains important to balance the artistic creation with the reality of nature within the understanding of the transcendental experience of the divine. Thomist philosopher

3 Rainer Rochlitz, *The Disenchantment of Art: The Philosophy of Walter Benjamin* (J. Todd, trans.) (New York: Guilford 1996; Original Work Published 1992).

4 *ibid.*

5 *ibid.*

6 *ibid.*

Jacques Maritain argued that immoral men can create timeless works of art and artists should not focus on morality in their art. Instead, the only artistic goal should be the pursuit of beauty. Maritain explained that beauty is transcendental, and God is Subsistent Beauty, where the artist consciously or unconsciously pursues a predetermined path toward the Divine. According to Maritain, this is not based on rational knowledge, rather an innate inclination toward God. Regardless of the motivations of the artists, any great work of aesthetic beauty touches the face of the Divine.⁷

As T.S. Eliot correctly stated, however, aesthetics alone is not adequate. Lack of aesthetics can break the morale of even the most spiritual among us and there will always remain a direct correlation between the sublime and the beautiful. Imperium Art presents a path toward appreciating the beauty of our ancient European heritage, by presenting the immortal values of divinity and nation as the centerpiece of the cathartic experience. Imperium Art does not intend to replace religion; it seeks harmony with the metaphysical traditions that define Western-kind through the aesthetic value of its art.

In his book, *Ugly as Sin: Why They Changed Our Churches from Sacred Places to Meeting Spaces and How We Can Change Them Back Again*, Michael S. Rose laments about the horrific aesthetics of modern church architecture. Rose contends that the modern churches aren't just ugly but distort the core tenets of the Faith and push Catholics away from their religion. As a result, this deconstruction of theology represented through the lack of aesthetics in architecture take the faithful out of the transcendent experience.

Through identifying severed threads from within our cultural and spiritual continuity, one can sew the fabric of our rapidly devolving

7 *Postmodernism and Christian Philosophy*, edited by Roman Theodore Ciapalo, "Deconstruction and Artistic Creation: Maritain and the Bad Boys of Philosophy", Gregory J. Kerr, The Catholic University of America Press, Washington, D.C., 1997

human condition into a new tapestry. By placing the soul of man back into the art, one invigorates the creation and properly contextualizes its underlying message. Through identifying the metaphysical, one can emulate the glory of ancestral achievements. Imperium Art rebuilds this shattered understanding of history while respecting the absolute morality of the Divine.

2. CONTEXTUALIZING ETHNOS, MYTHOS AND LOGOS IN IMPERIUM ART

T. E. Hulme was an English literary critic and poet. He was a founding member of the Imagist movement of the early 20th century and a major influence on poets like T.S. Eliot and Ezra Pound. In his essay *Romanticism and Classicism*, the classical poet understands human limitations with an emphasis on formality, discipline and tangible imagery, which Hulme defines as a “hard, dry” style of poetry; while the romantic poet perceives man as an infinite perfect being within nature which he defines as “split religion.”

In a collection of essays titled, *Speculations*, Hulme explains his concept of “split religion”

“Just as in the case of the other instincts, Nature has her revenge. The instincts that have their right and proper outlet in religion must come out in some other way. You don’t believe in a God, so you believe that man is a god. You don’t believe in Heaven, so you begin to believe in a heaven on earth. In other words, you get romanticism. The concepts that are right and proper in their own sphere are spread over, and so mess up, falsify and blur the clear outlines of human experience. It is like pouring a pot of treacle over the dinner table. Romanticism, then, and this is the best definition I can give of it, is split religion”⁸

Imperium Art does not intend to eradicate the validity of great artistic and philosophical achievements of the post-Humanist era. Instead, the goal is to provide proper context within the framework of the Western bio-spirit as it relates to the ongoing evolution of

⁸ *Speculations: Essays on Humanism and the Philosophy of Art* (Thomas Ernest Hulme, Harcourt, Brace Company, inc., New York, 1936)

European culture. Imperium Art seeks counsel from all those wise ancestors who had the agency to identify the cultural and spiritual connection of the European people. At the same time Imperium Art finds it necessary to discard disruptive and parasitic elements which have worked against the betterment of the European condition.

Therefore, ideological sources matter. Oftentimes, seemingly virtuous ideas and concepts can easily be used against European interests in the most viscous manner. Hence, it is imperative to remain mindful of those who seduce with the desire to deconstruct and demolish. What was once brown is now red. What was once right is now left. Imperium Art condemns attempts at severing continuity while simultaneously attempting to understand the rationale behind these sources. In many instances it will become necessary to deconstruct the deconstructionists by consciously dismantling insidious tropes, symbols and other demoralizing manipulations meant to deracinate, humiliate, and alienate the European Diaspora.

Immorality lies at the heart of a soulless society. Our most recent decades attest to these unimaginable levels of decadence, avarice, and abject immorality. With a focus on themes of redemption, Imperium Art cleanses subversive elements of materialism and nihilism which led to our current decay. This is the way of Imperium Art: By presenting alternatives to the superficial tolerance of liberal, materialistic and secularist subversive theories that have been inserted into our collective consciousness, Imperium Art will make no excuses for immorality which lies at the core of modernity's greatest weakness.

Drawing on T.S. Eliot's position on the relationship between religion and art, one can easily get lost in moral ambiguity without identifying a relationship between religion, nation, and art. Imperium Art expands on Eliot's three categories of religious literature to include national identity. Firstly, explicit works of Imperium Art blend literary qualities with a clear signal of divine or metaphysical moral inspiration as it relates to the European cultural

and biological identity. This category is exemplified by sacred religious traditions, ancient sagas, heroic legends, national epics, mythology, and folk tales based exclusively on European foundations. Secondly, implicit works of Imperium Art articulate the devotional work of art as expressed through treating the theme of Western culture and the metaphysical experience as a part of the subject. This category is exemplified by contemporary artists who draw upon European foundational sources to create new artistic works related to the European bio-spirit. Thirdly, clear expressions of Western culture and the metaphysical experience as a form of propaganda. This category is exemplified through distinct expressions of the European condition to promote a specific and clear targeted message.

While the manifestation of certain aspects of nationalism erupted during the late 18th and 19th centuries, the underlying identity of ethnos and nation existed as far back as humans were able to form extended communities based on a common language, culture and familial bonds. Europeans identified within the context of their tribal allegiances, eons before the external post-Enlightenment definitions weaponized this concept as a form of national awakening. Organic nationalism is the elemental expression of identity, and it remains so to this day.

The commonly held belief that nationalism is a universal top-down idea created in the 19th century creates a fundamental logical flaw which deserves further review. The individual is not defined by the state, nor is the state defined by the individual. Instead, the state is a merely a manifestation of the organic representation of the collective ethnos, logos, and mythos. While the form of the state may change over time, the underlying organic nation evolves along a continuous path.

To better understand Imperium Art, one must also differentiate between imperial-nationalism and organic-nationalism. Imperial-nationalism is defined by the supra-nation that embodies the collective consciousness that is typically imposed on the component

nations where the supra-national entity is often forced to create a new collective ethnos, logos, and mythos. By drawing on the organic representation of its component nations, imperial nationalism more closely represents a form of internalized imperialism. German, Italian, and French nationalism symbolize a form of imperial nationalism where a hyper-structure was created to bind the component nations by force if necessary; as Bismarck famously stated with "Blood and iron."

Conversely, organic nationalism is an inversion of imperialism for those with an existing collective ethnos, logos and mythos that stretch back close to over a thousand years. In this case it is a manifestation of the organic representation of identity manifest in an age-old struggle for independence from empire. The individual did not need a state to define their identity, because this realization was organic and tangible. Poland was still Poland despite one half being annexed to the Russian Empire and the other half annexed to the Prussian Kingdom/German Empire. The nation still defined itself along its blood and soil.

In a sense, one could argue that nationalism is both reactionary and revolutionary. Organic nationalism can never be liberal if it defines itself along its own traditional reality, which echoes ancient continuities we still hear in our artistic expression. Imperium Art celebrates this age-old organic continuity in all its glory but understands that there is a need for unity and collaboration. Imperium Art represents an overarching theme that brings all Europeans to that moment of cultural awareness where all stand up in attention to sing each other's anthems alongside together.

3. COLLABORATION OF THE CONTINUUM THROUGH THE IMPERIUM

Imperium must be understood as a plane of artistic consciousness that encompasses every element of the underlying foundation of organic nationalism. The European ethnos represents the bonds of unity and convergence, the European mythos is the wellspring from which the art draws inspiration, and the European logos is the only way in which Imperium Art is expressed. These sources are understood through the component national cultures that have made Europe and the Europeans the most successful civilization in human history.

Above these components lies the realization of unity through the Imperium where Europeans can enrich each other with their respective organic identities. Imperium Art creates awareness where Europeans find common solidarity through the Imperium and attempts to bridge a gap among the various interpretations of European identity. Imperium Art is not to be conflated with the concept of empire in the political context; instead, it creates an existential location of cultural convergence where all our respective traditions are equally celebrated, cherished, and respected. Visually, Imperium Art is best represented by the Norse Berserker fighting alongside the Teutonic knight, the Celtic warrior fighting alongside the Roman legionnaire, the Hussite soldier fighting alongside the Crusader, the Magyar horse archer fighting alongside the German man at arms, and so on.

Imperium Art is not a big tent movement, nor should it impose a myopic view on the understanding of European identity. Cultural and ideological associations as well as historic context are often not only divergent but carry a long list of mutual grievances and even

animosity among members of the European family. This is a reality one cannot simply sweep under the rug for the sake of imposing a new identity, for it will inevitably create the opposite reaction and defeat the purpose of Imperium Art. Instead, an open and honest dialogue based on mutual respect must prevail within the existential realm. While some of these differences may never find resolution, the immediate collective threat posed by globalist elites and ongoing streams of migrant invasions must encourage all to understand the need to defend the greater good of European and white well-being all over the world.

Imperium Art represents truth in its idealism and unapologetically draws from Europe's past with a view toward a future with a clear concept, or "Zukunftsbild." The message must appeal to all within the European bio-spirit and speak to their respective interpretation of identity by paying respect to every organic manifestation of European cultural and religious tradition. Imperium Art represents unity of spirit, culture, faith, and identity through the existential plane of the Imperium itself, while openly rejecting parasitic movements and concepts that have sought to sever this continuity.

4. COGNITIVE DOMINANCE IN THE CULTURE INSURGENCY

Emotions provide a source of inspiration, but they can also limit creativity. Without embracing every spectrum of emotion, an artist retreats into a cocoon of denial that leads them to agonize over content as opposed to focusing on the aesthetic value of their work. Sensations such as fear, guilt, rage, violence and anger are often overwhelming and hard to control. External forces will try to apply pressure to quell these emotions which often freezes someone into conformity. This limitation becomes more profound when these external forces apply pressure on the artist to limit their spectrum to themes that are carefully crafted messages revealing a serious deficiency of layered nuance. Conversely, unleashing purely negative aspects of one's emotional spectrum lead to depression and ultimate self-destruction. Without conviction and discipline, one often loses themselves in their emotion. Imperium Art seeks to present a path toward maintaining emotional balance to encourage the artist to embrace their abilities with confidence and conviction.

The European bio-spirit finds itself in an epic struggle to maintain its very existence. Almost every single distinctly European ideal of mythos and logos has been co-opted or dismantled. Concurrently, traditional European virtues have been obliterated into cultural obscurity, while many venerable European institutions currently experience anti-White occupation. Europeans have lost the culture war and must now utilize a different strategy to focus on the realities of a cultural insurgency. To this end, Imperium Art incorporates elements of Cognitive Dominance to revolt against the anti-White and anti-European occupational parasites.

Cognitive Dominance is a term that has been used by both the medical- and the military establishments to conquer fear in the face of extremely stressful situations. Mark McLaughlin, M.D. developed a “Cognitive Dominance Assessment” to understand the way in which the human brain experiences unanticipated stress.⁹ In military terms, Cognitive Dominance is defined along historic examples where “Commanders that attained cognitive dominance were those that could navigate the fog of war in order to decipher meaning in a sea of noise and convey this meaning to others.”¹⁰ The military goal is to secure an intellectual advantage over an adversary by mastering situational awareness, deep personal study and a focus on visualization.¹¹

Cognitive Dominance in Imperium Art presents a cerebral and masculine message which provides an answer to how the artist can create effective strategies to help balance their emotions and overcome external pressures. Like the military commander, the artist must learn to uncover meaning in the contemporary tumult of cultural degeneracy while having the ability to clearly convey their message to the audience. Through understanding the dimensions of the dialectics of artistic violence, the Warrior Poet manifests the approach by which an artist can effectively achieve cognitive artistic dominance in the culture insurgency.

9 *Cognitive Dominance: A Brain Surgeon's Quest to Out-Think Fear*, by Dr. Mark McLaughlin, Shawn Coyne, Published by Black Irish Entertainment LLC, 2019

10 *Cognitive Dominance: A Historical Perspective - A Monograph* by MAJ James H. Thomas, United States Army, School of Advanced Military Studies United States Army Command and General Staff College, Fort Leavenworth, Kansas, 2015

11 *Ibid.*

5. THE DIALECTICS OF ARTISTIC VIOLENCE

Futurists embrace the violence of war as a part of a societal cleansing ritual. It is through the glorification of war, and the violence it embodies, where the Futurist celebrates elemental raw masculinity. Marinetti's Manifesto of Futurism was the first in a series of Futurist exclamations announcing the dawn of a new era where the past is dismantled through the violence of war and the future is predicated on technological development, thus ushering a glorious new age for man. Futurism was more than an artistic movement; it boldly proclaimed a political message through its unique expression of artistic aesthetics.

*"We must shake the gates of life, test the bolts and hinges. Let's go! Look there, on the earth, the very first dawn! There's nothing to match the splendour of the sun's red sword, slashing for the first time through our millennial gloom!"*¹²

The warrior ethos symbolized by the chivalric poem the *Song of Roland* places an emphasis on great deeds, valor, and conquest. Religious morality is not expressed through philosophical contemplation, but with clear lines between good and evil. The central theme revolves around knightly virtues and in feudal responsibilities of serving King, nation, and Church. The *Song of Roland* epitomizes the medieval *chanson de geste*, which embodies the definition of ethnos and mythos with an explicit reverence to the sublime absolute authority of God. The significant distinguishing factor from the Futurist is based on strict military codes of chivalry as opposed to the explicit glorification of violence. Nevertheless, the

12 Marinetti, F.T. (1909, 1973) *'The Founding and Manifesto of Futurism'*, Marinetti's Selected Writings, trans. R.W. Flint, New York: Farrar, Straus and Giroux: 19-24. First published in *Le Figaro* (Paris), 20 February 1909, translated into English 1973.

battles in this song are fierce where honor defines the essence of the warrior.

Imperium Art represents a synthesis through the concept of the Warrior Poet who embraces themes of violence and rage but tempers the emotion with discipline and a conviction based on a solid moral foundation. The Warrior Poet represents values and virtues and does not shy away from explicit expressions of the full emotional spectrum but tempers it through contemplative intellectual discipline. The Warrior Poet is not defined along external cultural pressures but is based on European representations of truth and honor.

While openly promoting the glorification of violence for the sake of renewal, we must carefully qualify Marinetti, and his Manifesto of Futurism, which openly repudiates tradition and cultural continuity. In an opposite of Marinetti's vision, Imperium Art does not consider tradition oppressive and does not seek to destroy it. Imperium Art firmly believes in reconnecting traditional cultural threads and only uses Marinetti's vision as a means to position the open glorification of violence of war as a means to contextualize the acceptance of the underlying emotion as a part of the dialectic; an emotion that must be tempered through the discipline of the Warrior Poet.

The Warrior Poet is probably best described by the Spartan Tyrtaeus who blended the glorification of battle with the greater good of the polis. In his book, *Studies in Greek Philosophy: The Pre-Socratics*, Gregory Vlastos discusses Tyrtaeus in the following manner:

"As for Tyrtaeus, he was surely trying to exalt in Sparta (as Solon did in Athens) the "common good of the polis" as against the private ambitions of the nobles and their families. Certainly the Sparta of Tyrtaeus was no democracy. But neither did Tyrtaeus speak as an "aristocrat"; he was a spokesman for the cohesive nationalism of the new Sparta of "Lycurgus" reforms"

6. THE TRANSCENDENTAL IDEALISM OF THE IMPERIUM

Imperium Art proposes a counterargument to the Transcendentalist ideals of the early 19th century. In contrast to the Transcendentalist who places an emphasis on the individual, Imperium Art elevates the individual into a collective existential consciousness through an organic connection to the ancient continuity of ethnos and mythos. Where the Transcendentalist derives morality from the human spirit, Imperium Art places it in the hands of the overarching absolute authority of a divine higher order and is expressed through realistic virtues that renounce the self-immolation of pathological moralizing. Imperium Art preserves the love of nature and the need to nurture uniquely European traditions as gifts bestowed through generations of ancestral artistic expressions. The individual is, therefore, taken out of the current time and space they occupy and is transferred into the existential realm of the Imperium. The Imperium is the location where the collective European artistic spirit congregates.

A true work of art must resonate with the audience and it must stand the test of time. Some artistic works can capture beauty and even present momentary superficial catharsis, but they fail the test of time. Soulless artworks lure attention through various devices but remain hollow without an underlying transcendental and moral essence. These empty works are often nothing more than cultural drugs to entice the audience to consume more of the same self-satisfying nihilism through endless clones replicating the same boring tropes.

The overall value of a work of art is measured by its ability to take the audience out of space and time. A timeless work seizes emotion

on the gut level and maintains this impact throughout generations of receivers. Imperium Art seeks to achieve timelessness through presenting themes that take the audience out of their current realities toward a deeply organic spiritual catharsis via their ancestral heritage under the guidance of the absolute morality of the Divine. The message must represent this heritage with honesty and consistency. The message must illuminate our failures and victories; it must present tragedy and success in a manner that evokes a natural reaction that forces the receiver to confront their own reality through the time and space the art occupies.

Imperium Art is the vehicle through which one can find harmonious fluidity between the aesthetics of our European culture, the hard realities of our biological imperative to preserve our race and the respect for a higher purpose manifest through a moral absolute. Through these themes we find unity, safety and clarity under the protection of the Imperium. As a result, Imperium Art takes the Western Man out of space and time into the familiar timelessness of their European cultural awakening.